

## THE INTELLIGENCER.

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Mr. Henry Irving's American Debut.

The appearance in America of so famous an actor as Henry Irving is a memorable event, and it is interesting to know what impression he made on his first night as indicated by the comments of the New York critics.

The newspapers devote from one to three columns to the affair, which is both criticized and reported, that is to say, treated from its point of view and as a matter of news importance.

First of all the Star Theatre was packed. Curiosity would have done that. There was a brilliantly dressed audience; the most money got the best seats, and society had to be there or lose its prestige. There were many present who had seen Mr. Irving "on his native heath"—it was too good an opportunity to show that some folks are not like other folks, that there were in New York some persons to whom there could no longer be a first night of Henry Irving; these were they who "had traveled."

The audience went to admire; the newspapers say so, and Mr. Irving, in a *Herald* interview, admits it.

The play, "The Bells," after the French of Eckmann-Chatrain, which is, in fact, no play at all, but a melodramatic monologue, had been seen some years ago at the Bowery Theatre. It is essentially a one part production, and from what is to be gathered from the lengthy critiques the support was not equal to any great demands. It is agreed by the critics, as they say it was by the audience, that in the mystical character of *Mathis*, which affords no scope for characterization, Mr. Irving showed himself a great melodramatic actor, leaving his greatness as a tragedian to be judged when he should be seen in tragedy. Something is said about his mannerisms, of which we have heard before; and something about the indistinctness of his enunciation, which is a blemish in any actor. But in the play and in the part such as they were it is agreed that Mr. Irving made a hit and carried his audience with him. *Intelligencer* readers will appreciate brief extracts from the critiques of three leading newspapers. The *Herald* says:

"The indorsement of Mr. Irving as a great actor was distinct and unmistakable. The rank was evident. His performance in other roles has not established his reputation as a tragedian, but his rendition of the part of the crime-haunted burgomaster, tortured by his fears and oppressed by his tragic secret, will remain in the memory of those who saw him. It is an achievement of his realization, grotesque in some of its phases, but marvelously picturesque and effective in all."

The *Tribune*, whose accomplished critic is evidently in love with Mr. Irving, says:

"Mr. Irving, like every other human creature, has his limitations. The work that he displayed last night made evident enough the delicacy of his physical powers, the intricate character of his artistic means, and the perplexing eccentricities of his style. He could not produce that mellow thunder of voice, that rugged grandeur of form, and that flood of transcendent and overwhelming genius in Edwin Forrest, than he could fly through the heavens. The flow of his spirit could never be the great nimble of a dancer. He stands forth with all his equip-ages in order and all his fine faculties in the lead. He is an intellect enthroned above the passions. He knows that inspiration may come, but he will leave that to take care of itself. He works with a thousand subtle touches, with many a seeming accident of shade, with many a sudden jet of light. He will sometimes leave the smokes untrilled. He will sometimes be fantastic in his ideas. He will sometimes put singularly significant touches of exaggeration. But, he speaks to the imagination and to the soul; and, in everything that he says and does and is, you feel the nameless charm of genius. A simple discussion might be anticipated as to this actor's ideas of character, as to his suitability to certain parts, and as to the exact nature and limits of his power of expression. But nobody who doubts that he is often a splendid artist and always a man of genius; that his work is guided by intellectual power, and pervaded by the indescribable something which is the consecration of poetry."

More discriminating than any, yet seemingly desirous of giving Mr. Irving his full due, the *Times* says:

"Mr. Irving has not taken two steps before we recognize, with a sigh of relief, that we are in the presence of a trained actor, and that these common points of stage behavior and stage effect are familiar as his garter. But, but we lose no time in saying that he is not more doing for some time than he has done before. He is doing things that are dragging. An intelligent and trained actor is on the stage, and, being the only one of his kind, he holds it. His action is simple, forced, a little exaggerated, but it is little affected. But as he goes on we see that he is an actor of unusual gifts—physical gifts, at least—as well as of a training unusual on the English-speaking stage, and as a matter of course on the Continental stages. A tall and lithe frame, trained to swift and energetic if not very graceful motion, remarkable expression, his possibilities of expression heightened by skillful management of the face, dark, and piercing eyes; a voice strong, clear, sonorous, well modulated; not by any means that "indescribable gusto in the voice" that Keats found in Keats's not the range of the "immortal richness and sweetness, the thrilling power, which we have all acknowledged in the voice of Balzac, but a voice expressive and intense, and of a range of expression for a great actor."

Thus far we have not the assurance of a great actor, only of an intelligent and accomplished actor, with an untried voice, and a matter of course on the Continental stages. A tall and lithe frame, trained to swift and energetic if not very graceful motion, remarkable expression, his possibilities of expression heightened by skillful management of the face, dark, and piercing eyes; a voice strong, clear, sonorous, well modulated; not by any means that "indescribable gusto in the voice" that Keats found in Keats's not the range of the "immortal richness and sweetness, the thrilling power, which we have all acknowledged in the voice of Balzac, but a voice expressive and intense, and of a range of expression for a great actor."

In the third act, in which the star has his greatest opportunity, the *Times* describes the close attention and the burst of applause, and adds:

"Such testimony to an actor's power is very rare. When it is rendered it is beyond controversy. With the technique by which such a result is reached it is idle to quarrel. It is very evident that a great actor has come to us, choosing a tawdry play for a first appearance. How his greatness will compare with that of other great actors who have been seen on the American stage his further efforts will show."

The *Massachusetts Campaign*.

The Springfield *Republican* says that a political agent, who has been laboring with the country voter, fell in with an aged granger the other day, and asked him what he thought of politics.

"Well," said the old gentleman, leaning on his potato hook, "politics is all right, 'tude, but who are you going to vote for?"

"Vote for?" by gosh, I'm going to vote for Ben Butler, like all the rest of 'em. They're all thieves anyway. Now Butler's

had offices enough to fill all the money he wants and he won't take more. So I say, put him in again to keep the other fellows out. That's me."

"What do you think of Robinson?"

"Robinson? Who in hell's he? Is he up for Lieutenant Governor along with old Ben?"

"No, he's the Republican candidate for Governor against Butler."

"Against Butler—the devil! I don't know much about him and don't want to! Another of them thieves, I s'pose. No, sir, Butler's the man for me, and he's going to get it! Yes, later is middlin'. Them's Jackson voters. Hi, boy, fetch me a hot one!" and the Butler man returned to his digging.

THE PROBLEM OF THE WHEEL.

Does the Upper Part Move Faster Than the Lower Part—Solution by Prof. Stevens, Formerly of Wheeling.

Prof. S. G. Stevens, formerly Principal of the Sixth Ward School of this city, and later Principal of the Linsly Institute, in an article in the *Louisville Courier-Journal*, thus discusses and solves a problem which has bothered many heads, and perhaps will bother more:

The following question has been much discussed and various conclusions arrived at; let us see how we can settle it:

"Does the upper part of a wagon-wheel move faster than the lower part, and if so, how much faster?"

The correct answer is: The lowest part does not move at all; the highest part moves forward twice as fast as the wagon. I propose two demonstrations of this proposition:

FIRST DEMONSTRATION.

The lowest part of the wheel is in contact with the ground; hence can have no motion unless it is sliding motion. A sliding motion might be produced by friction at the axle-tree or elsewhere, but the consideration of friction evidently does not enter into the problem. Now, it is plain that when this part ceases to be in contact with the ground it ceases to be the lowest part; therefore, the lowest part of the wheel has no motion. Next, since we have found a point in the wheel which does not move, and which we will call the fixed point, it follows that all motion of other parts must be circular motion about this point as a center. Also, the velocity of any part must be proportioned to its distance from this point, and its direction that of a tangent to the arc which it is making.

Again, the velocity of the center of the wheel is the same as that of the wagon, for, being the same point as the center of the axle, it cannot move faster nor slower nor in any other direction than the axle. Its distance from the fixed point is evidently the radius of the wheel. Therefore, the velocity of any part of the wheel must be greater or less than that of the wagon in proportion as its distance from the lowest point is greater or less than the radius of the wheel, and the direction of its motion is at right angles to the direction of the lowest point. Now, the distance of the highest part is twice that of the center; therefore, it moves twice as fast; that is, twice as fast as the wagon. The direction of the lowest part is vertical; therefore, the direction of motion is horizontal; that is, directly forward.

SECOND DEMONSTRATION.

The wheel may be regarded as having two motions—one its revolution about its axis, the other the forward motion with the wagon; by the composition of these two the actual motion of any part may be found. The forward motion of the wheel, found. The forward motion of the wheel, found. The forward motion of the wheel, found.

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BAD ODOR AT THE UNIVERSITY.

The Offensive Smell that Comes From the "Stiffs" of the Costly Medical Department.

To the Editor of the *Intelligencer*.

Sir: Any visitor to the University will find a foul and unhealthy stench greeting his nostrils even before he is near the buildings. Especially is this so if the day is a little warm.

This disagreeable odor fills the recitation rooms of the new building and may sometimes be noticed in the corridors. All this is occasioned by the bodies or "stiffs" used in the medical department. They are kept in the second story of the new building and all the college students may have a whiff from the modern language room. Geology is taught just across the hall and law immediately below.

That such a state of things should be allowed to exist and be winked at by the authorities is a disgrace to somebody.

Now whom are we to blame? Evidently the Board of Regents or the Legislature, or both. This offense has existed for years, and the Board of Regents must know of it. If they do not, they are criminally ignorant.

The Professor in charge, Dr. Allen, is not responsible, because the Regents have provided him with nothing better.

What we need is a building especially constructed for the Medical Department, and located some distance from the main buildings of the University. More than this, we need a regular chartered Medical School, empowered to confer the degree, and not a first-class lecture hall to-day only, and four young men are learning the healing art, and each taking the State \$500 to do it.

Morgantown, October.

To Physicians.

We do not find fault, reproach or condemn the practice of any regular physician—but we do not our mission—but we do claim if he were to add *Pernu* to his prescriptions as directed in our book on the "Life of Life" (and furnished gratuitously by all druggists), he would cure all his patients.

Dr. HARTMAN—Dear Sir: The small clots are all healed, and the two large ones are not much larger as large as they were. I am feeling quite well. The people say your *Pernu* is doing a miracle. I do not take nearly so much opium as I did before.

Yours truly, MRS. ELLEN MAYNARD.

In the life of plays, where reason rules, the bad die young.—*New Orleans Picayune*.

A BENTLEMAN from Orwell, Pa., called my attention to Dr. Kline's Cream Balm as a remedy for Catarrh, Hay Fever, etc. He was so earnest in asserting it to be a positive cure (himself having been cured by it) that I purchased a box. The balm has already effected cures. P. F. HYATT, M. D. Bordentown, N. J. THIRSW.

CAUTION—On Wednesday evening, October 18, at 9 o'clock, Mr. BENJAMIN GALLAGHER, aged 70 years.

Funeral notice hereafter.

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